



Oeuvres choisies

- | | |
|-------------------------------|-----------|
| Nº 1. Barcarole | M. 1. 25. |
| " 2. Marche hongrois | " 1. - |
| " 3. La Danse des Fées | " 1. 75. |
| " 4. Marche (griech. Piraten) | " 1. - |
| " 5. Grande Marche guerrière | " 1. 25. |

composées par

Parish-Alvars.

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ÉDITION POUR LA HARPE.

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GRIECHISCHER PIRATEN MARSCH.

Allegretto.

Parish Alvars.

p e staccato.

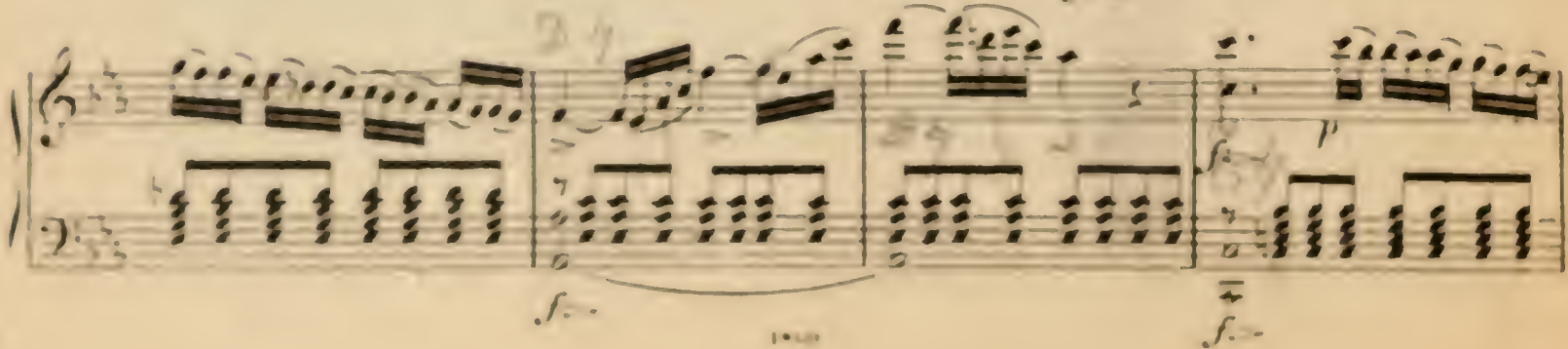
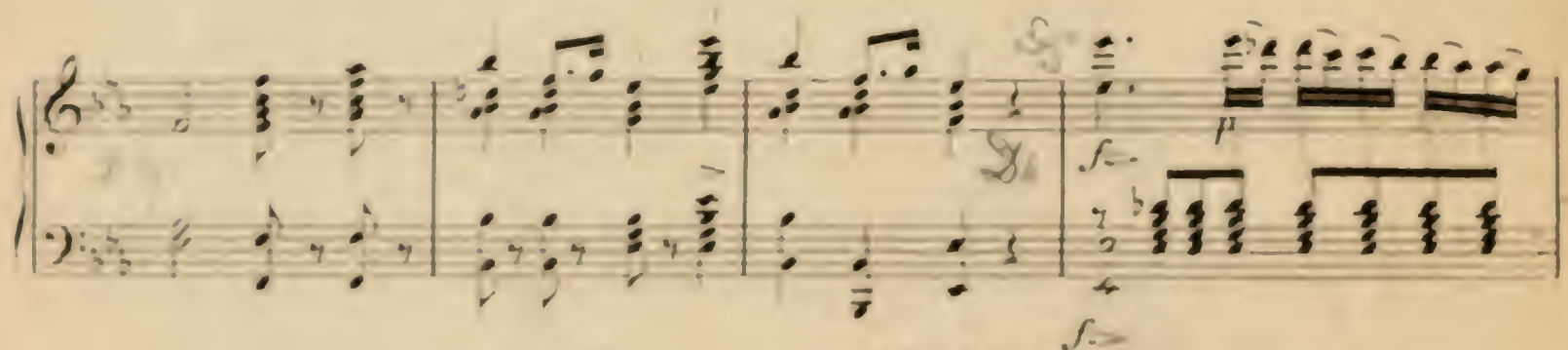
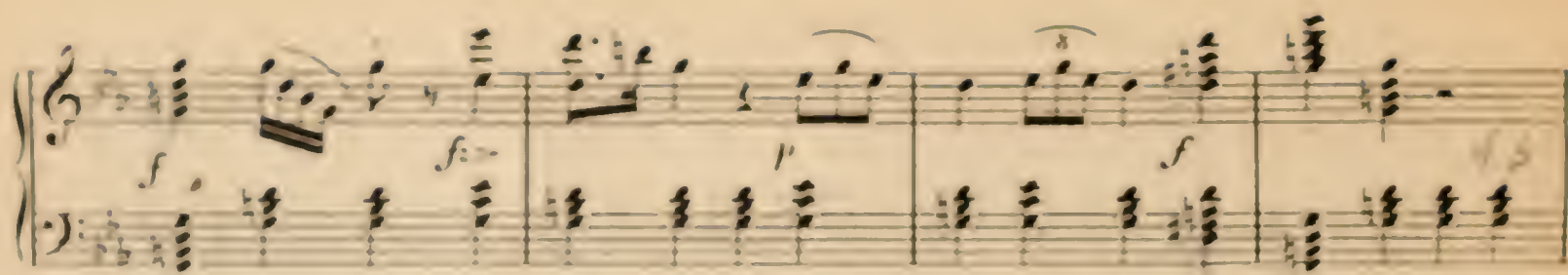
fz fz mf

cresc.

Sa loco.

f p f

1860



First system of musical notation, measures 1-3. The key signature has two flats (B-flat and E-flat). The first measure contains a complex melodic line in the right hand and a rhythmic accompaniment in the left hand. The second measure continues the melodic line with a crescendo hairpin. The third measure features a forte (*fz*) dynamic and a crescendo hairpin.

Second system of musical notation, measures 4-6. The first measure has a forte (*fz*) dynamic and a crescendo hairpin. The second measure continues the melodic line with a crescendo hairpin. The third measure features a forte (*fz*) dynamic and a crescendo hairpin.

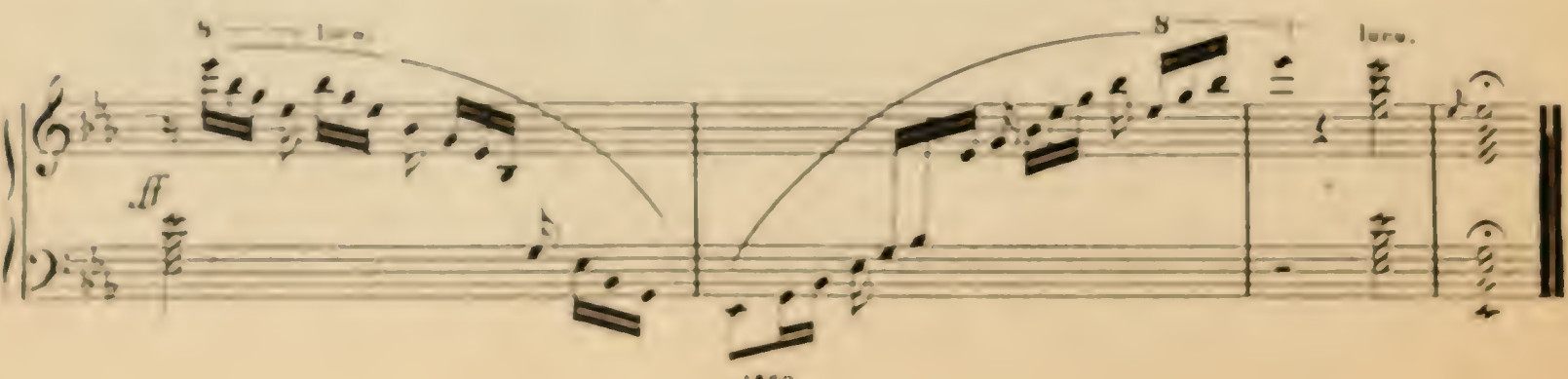
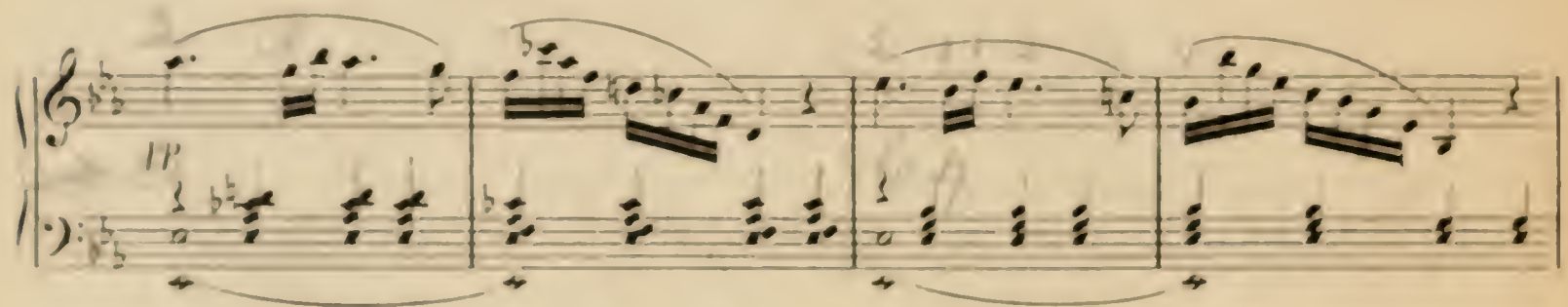
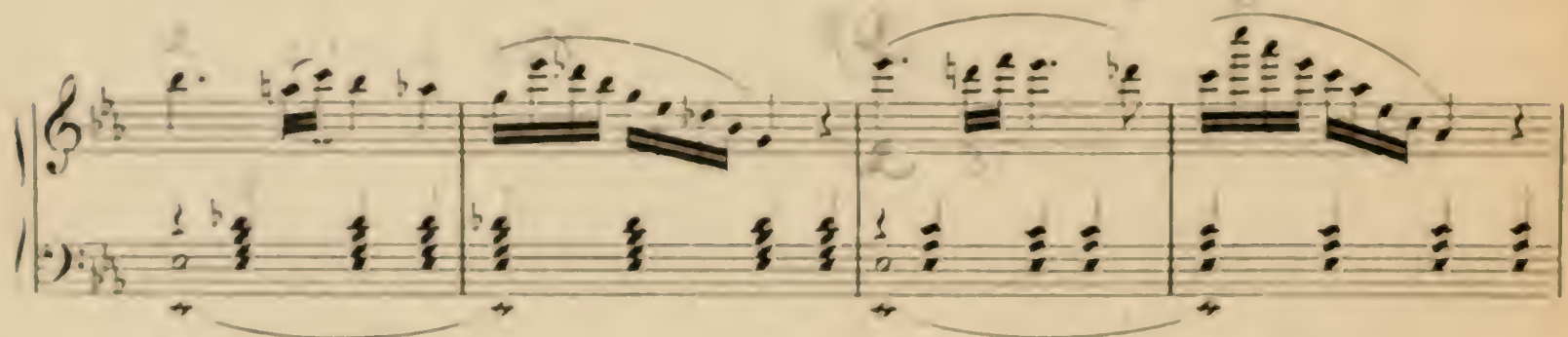
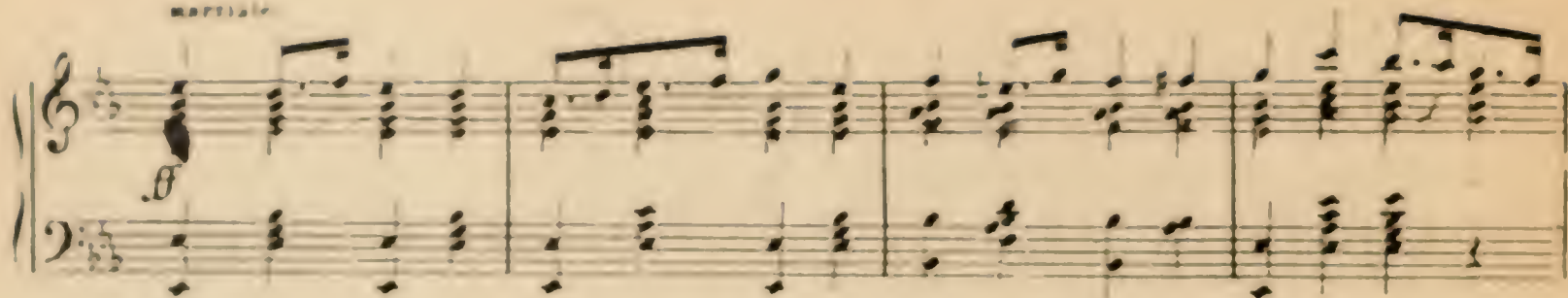
Third system of musical notation, measures 7-9. The first measure contains a melodic line in the right hand and a rhythmic accompaniment in the left hand. The second measure has a decrescendo (*dim.*) hairpin. The third measure continues the melodic line.

Fourth system of musical notation, measures 10-15. The first measure is marked *a tempo.* and *p stacc.*. The second measure continues the melodic line. The third measure has a decrescendo (*dim.*) hairpin. The fourth measure continues the melodic line. The fifth measure has a decrescendo (*dim.*) hairpin. The sixth measure continues the melodic line.

Fifth system of musical notation, measures 16-21. The first measure has a forte (*fz*) dynamic and a crescendo hairpin. The second measure has a forte (*fz*) dynamic and a crescendo hairpin. The third measure has a mezzo-forte (*mf*) dynamic. The fourth measure continues the melodic line. The fifth measure continues the melodic line. The sixth measure continues the melodic line.

Sixth system of musical notation, measures 22-27. The first measure has a decrescendo (*dim.*) hairpin. The second measure has a decrescendo (*dim.*) hairpin. The third measure has a decrescendo (*dim.*) hairpin. The fourth measure has a decrescendo (*dim.*) hairpin. The fifth measure has a decrescendo (*dim.*) hairpin. The sixth measure has a decrescendo (*dim.*) hairpin.

MARTIALE





CATALOGUE DE COMPOSITIONS

HARPE

	M. Pr.		M. Pr.
Backofen, H. Variations sur un Thème favori.	1 —	Labarre, Th. Le Cheval de Bronze, Fantaisie.	
Bochsa, N. O. Petit Souvenir, Fantaisie facile		Op. 73.	2 —
sur la Tyrolienne de l'opéra Guillaume Tell.	1 —	— Les Soirées musicales de <i>Rossini</i> , Fantaisie.	
Dutertre, V. Fantaisie et Variations sur un		Op. 75.	2 —
Thème original.	2 —	— Le Postillon de <i>Lonjumeau</i> , Fantaisie. Op. 78.	2 25
Godefroid, F. La Danse des Sylphes, Etude		— L'Ambassadrice, Souvenirs. Op. 82.	2 —
caractéristique.	2 —	— Fantaisie écossaise, Caprice. Op. 90.	1 75
— La Mélancolie, Le Rêve, 2 Etudes caractéristiques.	2 —	— Nocturne espagnol, grande Fantaisie. Op. 91.	3 25
— 3 Morceaux caractéristiques.		— Sonate de concert. Op. 92.	2 75
No. 1. Les Adieux, Romance sans paroles.	1 50	— Les Danses nationales de l'Europe, variées.	
2. Le Jeune et la Vieille. Dialogue.	1 50	Op. 93. No. 1.	2 75
3. Les Gouttes de Rosée, Andante.	1 50	2.	3 25
— Ecole mélodique pour la Harpe, Fantaisies sur		— Brasseur de <i>Preston d'Adam</i> , Fantaisie. Op. 94.	2 25
des chansons favorites de <i>F. Schubert</i> .		— Le petit Trompette, Fantaisie sur deux motifs	
No. 1. Quand tu me vois souffrir (Nur wer		de l'opéra <i>Régine</i> . Op. 99.	2 25
die Sehnsucht kennt).	1 —	— Les Charmes de Londres, grande Fantaisie sur	
2. Sois toujours mes seules amours (Sei		deux Airs anglais favoris. Op. 100.	2 75
mir gegrüsst).	1 —	— Souvenirs de <i>Donizetti</i> , Fantaisie. Op. 101.	3 25
3. Le Désir (Frühlingssehnsucht).	1 25	— Récitations musicales de <i>H. Herz</i> , Rondeaux,	
4. Les Ris et les Pleurs (Lachen und		Variations et Fantaisies sur 24 Thèmes favoris.	
Weinen).	1 —	En 4 Suites.	chaque 4 25
5. La Sérénade (Das Ständchen).	1 —	Posse, W. Etude (Ut-maj.)	1 50
Gounod, Ch. Méditation de <i>Bach</i> , Transcription		— Romance sans paroles.	— 75
pour la Harpe.	1 —	— Scherzo.	1 25
— Méditation de <i>Bach</i> . Transcription pour la		Premier. Souvenir de l'opéra <i>I Puritani</i> . Op. 43.	1 75
Harpe et Piano.	1 75	— Le Domino noir, Fantaisie. Op. 53.	2 —
Hummel, F. Elfentraum. Nachtstück für Violon-		— Zanetta. Fantaisie. Op. 59.	2 —
cell, Harfe (od. Piano) und Harmonium (od.		— Bagatelle sur Les Diamants de la Couronne.	1 75
2 ^{tes} Piano). Op. 27.	3 25	Rossini, G. Ouverture de Guillaume Tell, arr. par	
Labarre, Th. Guillaume Tell, Fantaisie. Op. 44.	2 —	Bochsa.	1 75
— Fra Diavolo, Fantaisie. Op. 46.	2 —	Schulhoff, J. Feuille d'Album, bearbeitet von	
— Le Dieu et la Bayadère, Air de ballet. Op. 50.	1 —	<i>B. Fels</i> .	— 50
— Le Serment, Fantaisie. Op. 60.	2 —	Thibault, Oh. La Corbeille de Fleurs, 6 Piè-	
— Le Pré aux Clercs, Fantaisie et Variations.		ces faciles sur des motifs favoris. En 2 Suites,	
Op. 63.	2 —	chaque	2 —
— Gustave, Fantaisie. Op. 66.	1 75	— Fantaisie brillante et facile sur l'Air Irlandais	
— Lestocq, Fantaisie. Op. 70.	2 —	favori „The last rose of summer“. Op. 28.	2 —
— I Puritani, Fantaisie. Op. 72.	2 —	Volkman, R. Schlummerlied für Harfe, Clari-	
		nette und Horn. Op. 76.	2 —

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